

DRAMATURGE'S NOTES

In 1793 the King of France lost his head, and the people lost theirs; a succesful group of social reformers took an irrevocable step and became regicides. From that moment on it was the République against the world, torn and twisted by the dissension of the people striving to lead it, people with differing ideas about the meaning and application of that potent word, "Liberty".

In that group of men, the balance of power was constantly shifting: here a forced compromise, there a future competitor undermined; in that snake's den of shifting alliances and broken promises, there was a man who, after being hunted for the first years of the revolution for his inflammatory prose, became the key to power for those who wished to harness the terrifying, decisive power of the revolutionary mobs. Jean-Paul Marat, "the anger of the people", failed aristocrat, scientist, doctor; but through his newspaper, "L'ami du Peuple", he gained the ear of the mass of the neglected classes in France, those who had sacrificed much for the revolution that seemed to be benefitting only those who held the reins of power. He was their hero, not because he sympathised but because he gave tongue to their resentment, their hatred, their new taste for blood; and it was this taste for the blood of others that brought Charlotte Corday to his door. Corday, raised a virtuous daughter of France; Corday, who would have remained in her convent in Caens had the revolution's antipathy for the church not closed it down; Charlotte Corday, following in the footsteps of Judith who brought death to the tyrant Holofernes.

The other key figure in our play is Donatien Aldonse de Sade, best known as the Marquis de Sade, author of books of philosophy and sex and pain inescapably intertwined, though the philosophy is often forgotten. An remarkably intelligent man, a social critic who would justify his far from unique tastes in this arena, a man who refused to be a hypocrite and denounced those who, in his eyes, refused to see themselves as they truly were.

As with Marat, a taste for the blood of others, though different in its application, got him into trouble. He spent the last thirteen years of his life behind bars, the last eleven in Charenton, an asylum which also housed those whom it was deemed inconvenient to have loose in society, a class of people better known as political prisoners.

In real life, Sade's only connection to Marat was to write his eulogy. It is not considered to have been one of his better works.



Concordia
UNIVERSITY

Department of Theatre

Ralph Allison	Assoc. Professor
Kit Brennan	Assoc. Professor
Kairiin Bright	Asst. Professor
Ana Cappelluto	Asst. Professor
Tracey Childerhose	Facilities Director
Anne Clark	Production Coordinator
Maggie Ewing	Wardrobe Head
Pierre-René Goupil	Technical Director
Gerry Gross	Professor
Nancy Helms	Assoc. Professor
Fabian Jean	Co-Asst. to Chair
Steve Marullo	Head Carpenter & Asst. Tech. Director
Eric Mongerson	Assoc. Professor & Dept. Chair
Bob Paquette	Props Head
Joanne Rankin	Co-Asst. to Chair
Ron Richard	Asst. Professor
Mairi Robertson	Props Assistant
Philip Spensley	Professor
Heather Trott	First Hand, Wardrobe

For this Production Only:

Emmet Henchey	Assistant to Tech. Dir.
Valerie Viertel	Assistant to Tech. Dir.

SPECIAL THANKS

Lauren Degiglio, Mary Thomas - Centaur Theatre

Faculty of Fine Arts

Department of Theatre

PRESENTS

MARAT - SADE

or

THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL MARAT
AS PERFORMED BY THE INMATES OF THE ASYLUM OF
CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE

By Peter Weiss

ENGLISH TRANSLATION BY GEOFFREY SKELTON
DIRECTED BY CRISTINA IOVITA

D.B. CLARKE THEATRE
1455 DE MAISONNEUVE W.
FEBRUARY 20, 21, 22, 26, 27, 28, 1998.

DIRECTOR'S NOTES

The 20th century has provided mankind with a repetitive experience of tyranny exercised not by right divine but by right human. A large gallery of dictators bears witness to that, and many figures in it have been stamped out as "madmen"; yet is it all as simple as that? All of these rulers have appeared in times of social unrest, have embodied at one time the aspirations of liberty and justice for their people, and have had popular support at least halfway through their "clinical" evolution. Their assassination, or execution, or suicidal way out of history never seems to have curbed further attempts to imitate them. Can the whole matter be dismissed as a mere temporary distortion of human conscience? Should we extend the concept of madness to the very roots of human behaviour?

Is the idea of Liberty so inappropriate to mankind that, if embodied and fully applied to social models, it only breeds monstrosity?

This is what our show of "Marat/Sade" is about: as artists, we launch a debate, stir the imagination, irk the thought. The answers belong to you, honoured audience, and, we hope, the pleasure as well of a night at the theatre.

Enjoy the show.

Cristina Iovita

PRODUCTION CREW

Assistant Director:
Amanda Corber

Dramaturge:
Bill S. Guttman

Set & Properties Design:
A.J. Chevrier

Costume Design:
Charline Boulерice

Lighting Design:
David Vivian

Asst. Lighting Design:
Carolyn Oord

Composer & Musical Director:
James Higgins

Faculty Supervisors:
Anne Clark
David Vivian

Stage Manager:
Anik Filion

Assistant Stage Managers.:
Susana Cantero
Lisa - Marie Levack

Scenic Painter:
Vali Tirsoaga

Light Board Operator:
Amy Keith

CAST

(In alphabetical order)

Sade

Norm Arduini

Roux

Charles Bender

Simonne

Danielle Tara Carter

Patient/Shield

Pierre Eady

Patient/Sword

Jamie Harding

Singer/Cucurucu.

Anne-Sophie Goulet

Duperret

Brendan Healy

Bacchus

James Higgins

Singer/Polpoch

Jessica Kardos

Coulmier

Adam Kelly

Charlotte Corday

Graidhne Lelieveld-Amiro

Marat

Yves Saint-Cyr

Herald

Jason Smith

Singer/Kokol

Michal Weinfeld

Singer/Rossignol

Brandy Natasha Yanchyk

RUNNING CREWSCostume

Andrew Doll

Kristel Hamann

Colleen Murphy

Lighting

Tracey Bryant

Caroline Gauthier

Dominique Guindon

Amy Keith

Sonja Lee

Props

Andrew Lamb

Danielle Nardi

Set

Sean McCall

PUBLICITY CREW

Luisa Cruz

Joel Fishbane

Alison Ogilvie

Julian Singfield

BUILDING CREWSCostume

Tom Barron

Sarah Brown

Andrew Doll

Kristel Hamann

Colleen Murphy

Cathia Pagotto

Mark Quenneville

Mariane Stensby

Jennifer Thompson

Props

Elise Dubé

Daveen Garland

Amy Henderson

Andrew Lamb

Bryan Lowe

George Mougias

Chris Mouzard

Nathalie Nadeau

Brandon Nikiforuk

Bill Sourour

Vali Tirsoaga

Set

Melina Bondy

Charlotte Grant

Maggie Greyson

Angela Larotta

Cora Lebuis

Marcel Prefontaine

Stefano Strocchi